

M. F. A.

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N520
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1877

USEUM OF FINE ARTS.

CATALOGUE

OF THE

Collection of Ancient and Modern

WORKS OF ART

GIVEN OR LOANED

TO THE TRUSTEES.

M. F. A.

FIRST FLOOR.



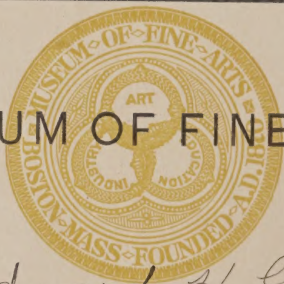
BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

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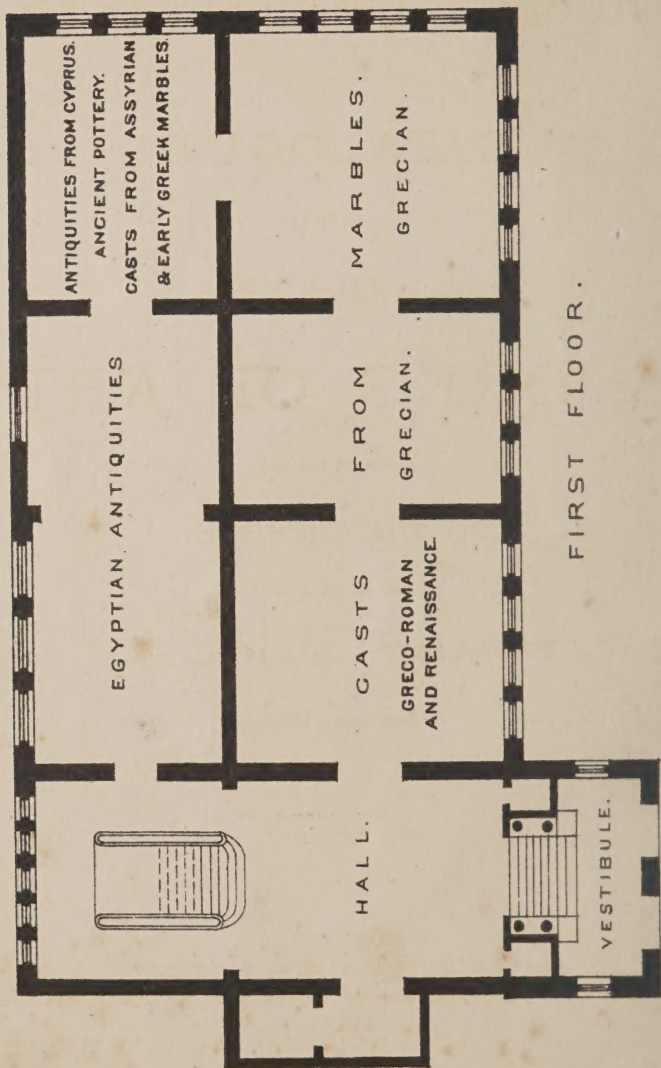
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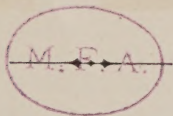
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JANUARY, 1877.



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*The Sculpture is arranged in chronological sequence,
beginning at the Egyptian Room.*

EGYPTIAN ROOM.

EGYPTIAN ANTIQUITIES—THE WAY COLLECTION.

THE Way collection of Egyptian antiquities was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, Scotland, between the years 1828 and 1833. It was sold after his death, and was presented to the Museum in June, 1872, by Mr. C. Granville Way, of Boston.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: "The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illustrative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic

A fuller catalogue of this collection will be prepared. The present is intended only to point out the more interesting objects.

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vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would gladly have purchased before it was provided with Egyptian antiquities of the smaller kind."

Several fine pieces of sculpture have recently been added, the gift of the Hon. John Amory Lowell, Miss Lowell, and the heirs of the late Francis C. Lowell. They were collected in 1835 by the late John Lowell, founder of the Lowell Institute. They date from the XVIII and XIX dynasties, between 1700 and 1300 B. C.; and it is to this period, probably, that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It was the period of Egypt's greatest magnificence, though its art had sensibly fallen away from the truth and simplicity that had characterized it in the days of the pyramid builders (between 4000 and 3000 B. C.). None of the art of that day, excepting, possibly, one piece of stone cut in relief (Case S), is to be found in this collection.

After the conquest of Egypt by Alexander, B. C. 332, Egyptian was to a slight degree influenced by Greek and afterwards by Roman art; an instance is given in the painted mummy coverings of Case E. Later yet, Christian symbols began to appear, as may be seen upon some of the terra cotta lamps of Case V.

In the centre of the room are two cases containing MUMMIES. Other mummies, with their coffins, are ranged against the wall.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to the body, and hence originated the habit of embalming. This custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to

the taste and wealth of the friends of the deceased. That it was done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after a careful preparation were either returned to the body or placed in four jars such as are displayed above the wall cases. After embalmment the body was wrapped in bandages of fine linen, which in some instances have measured over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in Case C. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Cases K and L; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form or cartonage, made of linen cloths, cemented and tightly pressed together and fitted to the body while yet moist. The cartonage was then gayly painted.

The body thus enveloped was placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi; fragments of the lid of one may be seen on the floor.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red.

CASE A:—

No. 1 is a fine specimen. **MUMMY OF ANCHPEFHIR, A LADY OF RANK**, face gilt. On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Hathor in her sacred tree, pouring out to the deceased the water of life.

The inscriptions at the sides have been translated by Pro-

fessor Paine. One of them reads: "O Sun! when thou goest forth, beautiful out of the East, beating down with thy rays upon the twin lands of Egypt, ah! give thou to this lady thy beams, making thine eyes to hover over her, and when thou guidest thy barge into the presence of Osiris give thou the waters of Anres to Anchpefhir."

The two wooden cases of this mummy are placed against the wall on the right; the outer lid is wanting.

CASE B:—

No. 4, another fine specimen. It is of a man, bearded. Its inner coffin, a fine piece of work, though injured, stands between Cases F and G. On the left on entering stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the right, of the inner on the left. Through some accident the painting of the cartonage is obscured by melted bitumen.

CASE C:—

MUMMIED HEADS, SKULLS (one of these half filled with bitumen). A MUMMIED HAND, delicate, well preserved, with a ring on the fourth finger. MUMMIES OF ANIMALS; of the cat, dog, cynocephalus—ape, hawk, ibis, etc.

CASE D:—

FRAGMENT OF A MUMMY CASE with nine lines of very finely-executed hieroglyphics. The mummy is represented as laid on a funeral bier; above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen above the case, to hold the viscera.

Other fragments of coffins, cartonage, etc.

CASE E:—

Pieces of MUMMY CLOTH of various dates and quality, some inscribed with hieroglyphics; the painted ones of late date. A fine specimen of the ROBE OF JUSTIFICATION,

represented on the wooden tablet, No. 548. It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

A LONG MITTEN, with a blue border, a piece of fine linen fabric.

A BEAD NET-WORK containing a human face, a winged scarab, a winged deity, and the four genii, once placed on a mummy of the XVIII dynasty.

CASE F:—

FACES FROM MUMMY CASES; others are suspended on the wall near by. The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

FIGURES OF HANDS from mummy cases; of BEARDS; two show the mode of plaiting in shape of the letter J.

FIGURES OF THE SOUL, a bird with human head.

Set of the GENII OF AMENTI, in wax. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the jackal-headed, Duamatef, the painter; and the hawk-headed, Kebhsenuf, the bleeder. These little figures were, perhaps, put inside the body.

Various PECTORAL TABLETS placed on the chest of a mummy.

Figures of MUMMIED HAWKS.

CASE G:—

A number of SEPULCHRAL CONES AND CYLINDERS OF BRICK with hieroglyphics. Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the débris at the foot of the hills, and here these cones are found in great profusion.

PAPYRI. Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead. A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown. Also several of the reeds grown in this city.

CASE H:—

FUNERAL TABLETS, placed in the tombs, generally inscribed with the name of the deceased and an enumeration of his gifts, with prayers to Osiris, etc. The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four Genii of Amenti, 543 and 544. The suppliant often wears the white robes of justification, No. 548, a specimen of which can be seen in Case E.

550 is of better workmanship; here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only is preserved.

CASES I and J:—

MUMMY FIGURES in stone, terra cotta, and porcelain. These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one figure is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination, — a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is a figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

CASE J:—

MUMMY FIGURES, in wood, answering the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (1458 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty. By one is placed a lock of hair found with it in the tomb.

ABOVE THE CASES:—

A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed. A complete set consists of four, the covers bearing the heads of the four Genii of Amenti (the Egyptian Paradise), human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting the special organ embalmed within. A fine set in alabaster is placed over Case H. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah, 590 B. C. The covers are in this set all human-headed.

CASE K:—

DIVINITIES.—The figures of divinities are named in the case. Especially worthy of notice for beauty of execution, are the figures of Isis and Ma (Thmei), in lapis lazuli, and of Amun in porcelain.

AMULETS, EMBLEMS.—These are found in great numbers in the mummy coverings; most of them are in porcelain, others in cornelian, lapis lazuli, and other stones. The name and significance are given.

FIGURES OF ANIMALS.—Of the monkey, ram (one with four heads), cat, bull (some tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the Phœnix, hedgehog, scorpion, and calf.

CASE L:—

SCARABÆI.—The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole, where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely thus reproducing his kind. Hence, it became the symbol of Creative Power,—of the world holding the seeds of life, and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest. Some of these, in hard stone, are remarkable for their cutting.

Several scarabæi and other objects bearing the names of kings are grouped together, giving a series of dates. The oldest is inscribed with the name of Ra-tet-ka, of the III dynasty, between 3000 and 4000 B. C.

SIX SIGNET CYLINDERS of Stone. The seal was made by rolling them over wax. The translations appended are by Prof. T. O. Paine.

CASE M:—

Contains a number of **BASKETS**, worked of the coarse half-*feh* grass and of palm, one of papyrus, a **QUILTED BALL**, various **SANDALS**, boots of leather, etc.

CASE N:—

SCRIBES' PALETTES, with brushes. They usually have a long cavity for the reed, and two round ones, one for red and

one for black pigments; both were in constant use, as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric*.

BOTTLES, for holding the stibium with which to paint the eyelid and brow.

WOODEN COMBS, BRONZE LADLES, DRAUGHTSMEN, SPINDLES, etc.

CASE O:—

STOOL, LEGS OF A CHAIR, ORNAMENTS OF FURNITURE, PILLOWS, supporting the back of the head, BRONZE MIRRORS.

CASE P:—

RINGS of great variety, fragments of NECKLACES and GEMS. One scarab of green jasper, of the date of Thothmes III (B. C. about 1591), is especially worthy of notice for the beauty of its cutting.

CASE Q:—

Various FIGURES of men and animals. Those in wood in various attitudes, dancing, standing, and squatting. In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers were found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

488. That of a GIRL is curious as giving the style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

CASE R:—

Contains various specimens of GLASS, opaque and transparent; beads, head of an Asiatic, etc.; also an almost unique collection of Arab coins, in glass, of the 10th century.

CASE S:—

FRAGMENTS OF SCULPTURE. — On upper shelf, head of an Asiatic captive; a hand, life-size, in granite, holding the crux ansata, emblem of life; on middle shelf, a number of typical Egyptian faces and heads, and a fragment cut from the wall of a tomb, a figure holding an oar among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

CASE T:—

A DOLL, IVORY FIGURES, BRONZE MINIATURE BUCKETS, HOE, etc., and several small WEIGHTS.

CASE U:—

A fine specimen of the cutting of HIEROGLYPHICS from the wall of a tomb; a GREEK TABLET bearing the name of Athanasius, probably hung in some church; various bits of PAINTED SCULPTURE; in the centre of the middle shelf, mouth and nostrils red, on a yellow ground, are portions of a portrait of Seti I (1458 B. C.), cut from the wall of Belzoni's tomb; on lower shelf a number of stoppers of funeral jars.

CASE V:—

TERRA COTTA LAMPS. — All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps Minerva and Cupid (1086) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life.

CASES W TO Z:—

VASES, BOTTLES, TAZZE, AND JARS of stone, terra cotta, and vitreous ware. The short, full ones are generally meant to hold stibium or kohl, with which the women were wont to paint the eyelid and brow. The grotesque faces on some are noticeable; in Case Z are several of Greek origin.

ABOVE THE CASES:—

Are various STAVES AND BOWS. — A long staff was usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower; two such can be seen in Case O. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part.

SCULPTURE:—

(M. F. A.)

In the centre of the room the black granite figure of **PASHT**, lion-headed, bears the cartouch of Amenophis III (about 1500 B. C.). The heavy blocks of red granite are probably the fragments of a throne. On one is placed a colossal head of a king. On the block between the windows can be seen a king offering to Khem, and part of a procession of priests bearing an ark; on the other is the head of Amun, deeply cut, and at the base is placed the half figure of a king in the attitude of making an offering. The blocks are fine specimens of stone-cutting, dating, probably, from the XIX dynasty.

The fragments of a lid of a sarcophagus are admirably cut in green basalt.

On the walls are two capitals of columns in sandstone, giving the lotus and papyrus forms; they are probably from Philæ.

CASTS:—

The colossal figure is that of **AMENOPHIS III, KING OF EGYPT**, about 1500 B. C. The original, of granite, is in the British Museum. The placid, benevolent expression is characteristic of Egyptian art. He was the Memnon of the Greeks.

On the walls are busts of

THOTHMES III, B. C. about 1600.

RAMESES II, B. C. 1407.

SETI II, B. C. 1300.

The great bas-relief represents SETI I (B. C. 1458) attacking the fortress of Kanana in Palestine. Cast by Dr. Lepsius from the northern wall of the Temple of Karnac. It was under the reign of his successor, Rameses II, that Moses was in Egypt.

BAS-RELIEF. NECTANEBO making an offering, B. C. 378.

The smaller casts are, —

AM-EN-EM-HA, a functionary of the XII dynasty, about 2800 to 2500 B. C.

AMENOPHIS IV, about 1480 B. C.

PSAMMETICHUS II, B. C. 595.

HEAD OF LION, of the date of Amenophis III.

THE ROSETTA STONE, inscribed in Hieroglyphic, Encho-rial, and Greek characters, was the key to the interpretation of the language of the Egyptians. The original, cut in the reign of Ptolemy V, 205 B. C., is in the British Museum.

EIGHT SLABS, cast from paper “squeezes,” taken from sculptures at Thebes. One represents the chair of Queen Hat-a-su, between 1600 and 1700 B. C.

The casts in this room, with the exception of the great bas-relief over the door, were presented by Chas. G. Loring.

FIRST GREEK ROOM.

ANTIQUITIES FROM CYPRUS.

THE antiquities from Cyprus were sent to this country in 1871 by General L. Cesnola, U. S. Consul at Cyprus. They are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs), and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient, and for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried on an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl and conventional plant forms are painted. The animal forms, instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form. The hunter in his chariot upon the Ctenochœ (No. 10) seems copied from an Assyrian bas-relief.

Taken as a whole the pottery from Cyprus represents a very ancient art system.

It comes next in date to that made by a people of the Stone Age, perhaps 2000 years B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery, the black Chiusi ware, and the Græco-Italian painted vases at the Museum form together a collection which represents ancient Keramic art from about 1000 to 100 B. C.

Among the most interesting objects in the Cyprus collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidation, through contact with earth of a certain quality during many centuries. Oxidation, which gradually destroys glass and metal, has no power over terra cotta. The beautiful Greek fragments of statuettes in the Museum are as perfect as if made yesterday. Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

The statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta, No. 133, is one of many such figures found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude little terra-cotta idol, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 152, is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called *κουροτρόφοι*, *i. e.* nursing goddesses. A certain number of

divinities were so regarded, as, for instance, Demeter, Gaea, and the great goddess of Cyprus, Venus Astarte, who seems to have been a combination of the conception of the Oriental Ashtaroth and the Greek Aphrodite. The group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely-shaped, and, in some instances, gaudily painted toys. It has been suggested that mothers placed these playthings in their children's graves.

The Cyprus cases contain pottery, figures, and other objects in terra cotta, as well as small stone heads, cylinders, amulets and ancient glass found at Cyprus by General Cesnola. The large stone heads from the same island are placed on brackets against the adjoining wall. These heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

CASE ON THE LEFT. — The gray earthen vases, bowls, pateræ, decorated with parallel lines, concentric circles, and checkered designs, with occasionally a figure resembling the vanes of a windmill, were found in Phœnician tombs at Idalium, a city conquered by Greek colonists.

The vessels of whitish clay, decorated with cross-lines and checks of rough execution, were found with cylinders and other work of Assyrian origin.

The red glazed ware, not checked, was from the Island of Samos, probably of Græco-Roman date; while the red ware of fine clay, ornamented with concentric circles, came also from Idalium, but from a group of tombs apart from the others, belonging, probably, to a different race or epoch.

The vases, with similar Phœnician designs *scratched* upon them, were found at Alambra, and with them bronze spear heads, knives, and toy figures of warriors.

The principal objects of interest are,

A VERY ANCIENT PITCHER, vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.

PHŒNICIAN BIRD-SHAPED PITCHER, ornamented with diagonal and vertical lines in red. Another, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending. Another, of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red. ARYBALLOS, or Pilgrim Bottle; red clay, with double handle.

ON THE FLOOR, large AMPHORA, used to hold wine or oil. The pointed base was stuck in the ground. Two Earthen Jars, with Phœnician inscriptions; one is "MAHAZ," the name of a large vessel used for wine.

CASE ON THE RIGHT, above, a Greek AMPHORA, with twisted handles and cannellated body; remarkably beautiful shape.

In the case, an ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle. The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion hunt as figured in Assyrian bas-reliefs. ANOTHER of yellow clay, with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side. ANOTHER, decorated with an animal of the deer species. ANOTHER, decorated with a bird in black and red. A SMALL PITCHER; zone of birds; at base, leaves; ornament at the top composed of lines crossing each other.

Fifty-one Pieces of GLASS, including, — Lachrymatories, Cups, Bottles, Pateræ, and a Flat Round Plate.

A number of TOYS, figures of animals, etc. Two Figures supposed to be standing in a chariot; terra cotta, and very rudely modelled. PHŒNICIAN TOYS, a Horse with a jar on his back; a little animal of terra cotta; a figure on horseback; a terra-cotta chariot. VOTIVE OFFERING, bull's head, (Apis.) VASE, shaped like a bull. VASE, shaped like a duck, terra cotta. WEIGHTS, CYLINDERS (used by the Assyrians as signet rings), a button, etc. etc. Egyptian and Phœnician

AMULETS. A Phœnician IDOL, representing the great Goddess of Cyprus, VENUS Astarte. MASK of a Bearded man, colored red and black.

IN THE CENTRE are grouped various heads, fragments of statues, etc. STONE STATUE, Head Detached, representing a priest of Venus holding the sacred dove in his hand. Roman type.

CENTRAL CASE. The small terra-cotta Female Heads are often of great beauty. STATUETTE OF CYBELE, or Gaea (Mother Earth); crowned heads of APHRODITE, or the Syrian Goddess. STATUETTE of a Seated Woman holding a Child upon her Knees. Cybele “κουροτρόφος.” HEAD draped like the Pudicitia of the Vatican. HORSE’S HEAD, very fine, style of the Parthenon marbles. SMALL STONE HEADS, the long nose is a characteristic of the modern inhabitants of Cyprus. LAMPS of terra cotta.

LOWER CASE. One hundred and nine objects in BRONZE, consisting of spear heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ; two objects in silver; serpentine pateræ and cones (emblems of Venus).

ETRUSCAN VASES.

This collection of Etruscan pottery consists chiefly of the black ware with ornaments in relief found at Chiusi (the ancient Clusium), and of small sarcophagi (“ash chests”). These objects from the Museum at Chiusi, which was purchased by Sig. Servadio, of Florence, were bought at public sale in 1875, and presented to the Museum by Mr. J. J. Dixwell. The Chiusi pottery, which is “of coarse, black, unbaked ware, of uncouth forms, grotesque decorations, rude workmanship, and no artistic beauty, is of great interest as illustrative of Etruscan art in its earliest and purest stages, ere it had been subjected to Hellenic influence. Such ware is peculiar to Chiusi, Sarteano, and the neighboring Etruscan cities. This ware is not to be seen in the Gregorian Museum at Rome, in the Louvre, in the

British Museum, nor in any Italian Museums save those of Chiusi and Florence." (See Dennis's cities and cemeteries of Etruria, Vol. II, ch. 50, pp. 347 *et seq.*)

The collection presented by Mr. Dixwell consists of forty-seven objects. Among the most remarkable are the Focolari or Recipienti. These oblong, round, or square trays were either used as braziers, or to contain toilet articles, or for fumigation, or to hold flour at the funeral feast. Dennis (*op. cit.*) thinks that if sepulchral in their application and meaning, they may still be regarded as "imitations of domestic furniture once actually in use and rather pertaining to the *triclinium* than to the toilet."

The small sarcophagi, cinerary urns, or "ash chests," in the Dixwell collection, are of great interest. They retain traces of color, and are decorated with recumbent figures, probably representing the deceased whose ashes they contained, and with bas-reliefs. The bas-reliefs being multiplied from moulds show little variety of subject. They represent Jason, Cadmus slaying the warriors sprung from the dragon's teeth, or the combat of Polynices and Eteocles.

Besides the black ware peculiar to Chiusi, painted Etrusco-Greek vases, etc., of every description, are found in its cemeteries. Some specimens may be seen in this collection.

GREEK VASES.

The collection of Græco-Italian fictile painted vases, Nos. 1 to 41, found by Alessandro Castellani, in the tombs of Etruria and Campania, was presented to the Museum by Mr. Thomas G. Appleton.

Nos. 42 to 54, inclusive, were presented by Mr. Edward Austin. Others in the same case were loaned by Messrs. G. W. Wales and C. C. Perkins.

In the first half of the last century it was customary to regard the painted vases found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and

Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola in Campania, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities, not of Hellenic origin. Certain kinds of vases like those in the Dixwell collection of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions; and those inferior copies of Greek originals evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works, but with these exceptions the painted vases found in Etruria are undoubtedly of Greek origin.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesserae," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysus, or Bacchus, was the husband of the Eleusinian Demeter, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi

found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or, being unglazed, are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories, namely, mythic, embracing the whole cycle of Greek mythology, and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright-red color, which they heightened by a varnish mixed with red. Before using this varnish, they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay. They first marked out the general outlines and the contours of limbs, muscles, and draperies with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

For purposes of classification, the following division into six classes may be taken as resting on good authority, though these names are not in all cases applied with absolute certainty :—

1. Amphora, Pithos, Pelice, and Stamnos, large vases for holding wine, oil, figs, and honey.
2. Hydria and Kalpis, vases for carrying water.

3. *Ænochoe*, *Olpe*, and *Prochoos*, pitchers for pouring out wine and water.

4. *Krater*, *Kelebe*, and *Oxybaphon*, vases for mixing wine with water.

5. *Kantharos*, *Kyathos*, *Karkhesion*, *Holkion*, *Skyphos*, *Kylix*, *Lepaste*, *Phiale*, *Keras*, and *Rhyton*, drinking vessels.

6. *Lekythos*, *Alabastron*, *Askos*, *Bombylios*, *Aryballos*, and *Kotylikos*, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus collections, as, for instance, —

Amphora, Nos. 5, 12, 13, etc.

Kalpis, Nos. 7 and 17. -

Ænochoe, Nos. 24 and 25.

Prochoos, No. 48.

Oxybaphon, No. 23.

Krater, No. 37.

Kylix, No. 20.

Kantharos, Nos. 22 and 33.

Skyphos, No. 21.

Aryballos, Nos. 4 and 32.

Patera, Nos. 35 and 36.

THE APPLETON COLLECTION contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 1, 2, and 3). These vases are similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand-made, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel.

The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were made at

Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. Nos. 4-11.

The vases of the second epoch, 500 to 300 B. C., are adorned with figures painted in a black pigment upon a red background. The figures are disposed in single file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. Nos. 12-15.

The vases of the third epoch, which extends from about 300 to 200 B. C., are the finest. The subjects illustrate Greek mythology and Epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Collection, Nos. 16-26.

The vases of the fourth epoch (200-100 B. C.) are of Apulian manufacture. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. Nos. 27-41.

PREHISTORIC.

- 1, 2, 3. THREE SMALL VASES of black and brownish earth from the prehistoric Lacustrian habitations of Southern Italy.

ASIATIC. FIRST EPOCH, 700-500 B. C.

4. **ARYBALLOS**, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

5. **AMPHORA**. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

6. **CENOCHOE**. Zone of animals and open flowers painted in black and reddish-brown. Found at Capua.

7. **KALPIS**.

Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Noia.

8. **COLANDER**, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apulia.

9. **URN**, with two closed and two open handles of fantastic animal forms, decorated with red and brown geometrically disposed lines. Found at Canosa.

10. **SMALL VESSEL**, of bird-like shape, with geometrical decorations in red and brown. Found at Canosa.

11. **URN**, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

12. **AMPHORA**, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

13. **BACCHIC AMPHORA**. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mænads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

14. **BACCHIC AMPHORA.** Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mænads and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.
15. **BACCHIC AMPHORA.** Black figures adorned with white and violet tones. Mænad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

16. **AMPHORA FROM NOLA.** Red figures on a black background.
Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ "beautiful, or noble Dion" are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.
17. **KALPIS.** Very fine.
A seated woman (Penelope?) is occupied in taking jewels from a casket which he holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.
18. **AMPHORA PELICE.** Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch; Alcibiades. X. Found at Capua.
19. **AMPHORA.** A Satyr carrying Silenus on his shoulders, followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

20. **KYLIX.** Inside, a young man lying on a couch holding a Kantharos (the Cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called *κότταβος*. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.
21. **SKYPHOS.** Two Satyrs and four Mænads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.
22. **KANTHAROS.** Decorated with a wreath of laurel. Found at Capua.
23. **OXYBAPHON.** A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephēbi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia.
24. **CENOCHOE.** Black, with a very lustrous glaze. Found at Nola.
25. **SMALL CEENOCHOE.** Cannellated, and covered with a very beautiful black glaze. Found at Cumæ.
26. **AMPHORA PELICE.** Imitation of the style of the second epoch. Subject: Pasiphae between two bulls. Same subject repeated at back.
- FOURTH EPOCH. VASES FROM APULIA, 200-100 B C.**
27. **CENOCHOE.** High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.
28. **ARYBALLOS.** Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

29. AMPHORA PELICE. Black. A winged and seated genius is painted upon it. Found at Gnatia.
30. KANTHAROS, with knotted handles. Black and canelated. Decorated with garland and yellow palmettos. Found at Gnatia.
31. CENOCHOE. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

32. ARYBALLOS.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mænads and a Satyr are painted on the border. Found at Ruvo.

33. KANTHAROS. Bacchus seated, holding the Thyrsus. At the back a running Mænad. Found at Canosa.
34. SMALL URN, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mænad. Found at Ruvo.
35. VERY LARGE PATERA with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.
36. LARGE PATERA, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish-white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palm leaves. Red on black.

37. **LARGE KRATER.** Dionysus in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mænad and a Satyr. At the back three Ephebi wrapped in their peplums. Found at Ruvo.
38. **LARGE AMPHORA,** with columnar handles. A woman offers a basket of fruit and wine to two young heroes (the Dioscuri?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebi wrapped in their mantles. Found at Canosa.
39. **AMPHORA.** Subject, Bacchus and a Mænad. At the back are two Ephebi. The top is decorated with garlands of ivy.
40. **LAMP-SHAPED JAR** of black ware. On the top is a genius riding on a panther. Subject in relief.
41. **SMALL KANTHAROS.** Imitation of the style of the second epoch.

Other vases not classified are —

42. **SKYPHOS.** Black with red lines around the upper part and ornaments at base.
43. **KANTHAROS.** Apulian. (Like No. 33 found at Canosa.) On one side Mercury is represented, on the other Minerva.
44. **SKYPHOS.** (Like No. 21 found at Capua.)
45. **SMALL APULIAN AMPHORA.** Black ornaments on a red ground.
46. **ANOTHER.** Black figures and ornaments on a yellowish ground. A quadriga.
47. **ANOTHER** similar.
48. **PROCHOOS.** Apulian. White, yellow, and red ornaments on a black ground.
49. **CUP,** with two handles. Decorated with laurel leaves. Red on black.
50. **A ROUND JAR,** of brown terra cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point. (Sgraffito.)

- 51. KYLIX. Black.
- 52. AMPHORA. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.
- 53. APULIAN AMPHORA, OR VASE A TROMBA. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying genius looks.

Nos. 60-67 are loaned by Mr. G. W. Wales.

- 60. SMALL FICTILE VASE of black ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.
- 61. SMALL AMPHORA. Second period. Figures black on a red ground. Bacchic subject.
- 62. SMALL LEKYTHOS. Subject, Bacchus in a chariot, preceded by a Faun. Figures black on a red ground. Second style.
- 63. SMALL LEKYTHOS. Subject, a Faun and a Mænad.
- 64. SMALL JAR of elegant form, with knotted handle and ribbed body, once gilded.
- 65 and 66. TWO KRATERS. Apulian. Red figures on a black ground. Laurel wreaths under the rim.
- 67. LARGE CENOCHOE. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.
- 68. ARCHAIC GREEK CENOCHOE. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. *Loaned by Mr. C. C. Perkins.*

IN FLAT CASE.

Several hundred fragments of ANTIQUE COLORED GLASS brought from Rome. *Loaned by Mr. Gaffield.*

TWO SMALL GREEK AMPHIOREÆ, of opaque colored glass. Presented by Mr. Edward Austin.

CASTS.

1. **LEUCOTHEA AND THE INFANT BACCHUS.** (From the Villa Albani.) Archaic. 6th century B. C. ? Sumner bequest.
2. **GODDESS MOUNTING A CHARIOT.** Bas-relief at Athens. Archaic.
3. **HERCULES AND THE MÆNALIAN STAG.** (From the British Museum.) Early Attic. Sumner bequest.
4. **THREE-SIDED BASE OF A CONSECRATED TRIPOD.** (From Dresden.) Archaic. Sumner bequest.
5. **APOLLO.** (From the British Museum.) Archaic. 6th century B. C. ? Sumner bequest.
6. **HARPY TOMB.** Bas-reliefs at the top of wall. (From the British Museum.) Brought from the Lycian valley of the Xanthus by Sir Charles Fellows. 6th century B. C. Sumner bequest.
7. **TEN FIGURES** from the Western Pediment of the Temple of Minerva at Ægina. (From Munich.) 475 B. C. ? Sculptor, Kallon. Subject, the Second Trojan War. Sumner bequest.
8. **FIVE FIGURES** from the Eastern Pediment of the Temple of Minerva at Ægina. (From Munich.) By Onatas. 475 B. C. ? Subject, First Trojan War. Sumner bequest. *M. F. A.*
9. **THE SOLDIER OF MARATHON.** (From Athens.) Funeral slab. By Aristoteles. Attic School. B. C. 576 ? Sumner bequest.
10. **FUNERAL SLAB** found at Orchomenos, in Bæotia. (From Athens.) By Anxenor, of Naxos ? First half of 6th century B. C. Sumner bequest.
11. **BAS-RELIEF. SACRIFICE.** (From the Villa Albani.) Venus, Apollo, Diana, and Victory. Archaic style. Sumner bequest.
12. **THE DRESDEN PALLAS.** (From Dresden.) Archaic. Sumner bequest.
13. **BAS-RELIEF REPRESENTING A SACRIFICE.** (From the Villa Albani.) Archaic style. Sumner bequest.

14. LIONS FROM THE GATE OF MYCENÆ. Prehistoric. Sumner bequest.
15. DEMETER, PERSEPHONE, AND TRIPTOLEMUS. (From Athens.) 5th century B. C. Presented by C. C. Perkins.
16. WOUNDED LIONESS. (From the British Museum.) Kouyundjik, Nineveh, 700 B. C. Sumner bequest.
17. FIVE HORSES AND THREE RIDERS. (From the British Museum.) Kouyundjik, Nineveh, 700 B. C. Sumner bequest.
18. STONE, with Figure of a King in relief and Record of the Sale of a Field. Babylonian. (From the British Museum.) About 1120 B. C. Sumner bequest.
- 19-23. Five Assyrian LION WEIGHTS.

SECOND GREEK ROOM.

CASTS.

1. FRIEZE OF THE PARTHENON. 36 slabs. (From the British Museum.) Part of the Panathenaic procession. Phidias. 438 B. C. Sumner bequest. These slabs form the frieze of this and the adjoining room.
2. THESEUS. Eastern Pediment of the Parthenon. (From the British Museum.) Phidias. 438 B. C. Sumner bequest.
3. ILISSUS. Western Pediment of the Parthenon. (From the British Museum.) Phidias. 438 B. C. Sumner bequest.
4. TORSO OF VICTORY. From the Eastern Pediment of the Parthenon. 438 B. C.
5. BACCHUS RECEIVED BY ICARIUS. (From the Louvre.)
6. BACCHUS RECEIVED BY ICARIUS. (From the British Museum.)
7. JUPITER. (From the Vatican.) Phidian type. *Athenæum*.
8. ORPHEUS, EURYDICE, AND MERCURY. (From the Villa Albani.) Phidian period? 5th century B. C. Sumner bequest.
9. THE GIUSTINIANI MINERVA. (From the Vatican.)
10. MARS. (From the Villa Ludovisi.) Lysippus 4th century B. C. *Athenæum*. *Gift of T. G. Appleton*.
11. VENUS. (From the Capitoline Museum.) Praxitelean type. *Athenæum*.
12. CLOTO. (From the Vatican.) Philiscus. Fl. about 152 B. C. School of Rhodes. Sumner bequest.
13. HERCULES BRONZE STATUETTE. (Villa Albani)

14. EUTERPE. (From the Louvre.) Sumner bequest.
 15. SATYR FROM DRESDEN. School of Praxiteles.
 16. ILIONEUS. (From Munich.) Praxiteles? 4th century B. C. Sumner bequest.
 17. ACTÆON DEVoured BY HIS DOGS. British Museum.
 18. DIOGENES. (From the Villa Albani.) 4th century B. C.? Sumner bequest.
 19. ATHENA. Statuette found near the Parthenon, supposed to be a copy of the Athena Parthenos of Phidias. (From Athens.) 438 B. C.
 20. DIADUMENOS. (From the British Museum.) Roman copy of a famous statue by Polycleetus. 420 B. C. Sumner bequest.
 21. ATHENA NIKE.
 22. WINGED VICTORY.
 23. TWO WINGED VICTORIES.
 24. WINGED VICTORY.
 - 25, 26, 27. THREE FRAGMENTS.
- }

Bas-reliefs from the Balustrade of the Temple of the Wingless Victory. At Athens, 407 B. C. Sumner bequest.
28. TWO OF THE THREE FATES. Eastern Pediment of the Parthenon. (From the British Museum.) Phidias. 438 B. C. Sumner bequest.
 29. CASTOR AND POLLUX carrying off the daughters of Leucippus, King of Sicyon. Bas-relief on a sarcophagus in the Vatican. Sumner bequest.
 30. THE VENUS OF MILO. (From the Louvre.) School of Scopas. 4th century B. C. *Athenæum*.
 31. DIANA. (From the Louvre.) 3d century B. C.? *Athenæum*.
 32. NIOBE AND ONE OF HER CHILDREN. (From the Uffizi Gallery.) Copy of an original by Scopas? Attic. 4th century B. C. Sumner bequest.
 33. APOLLO BELVIDERE. (From the Vatican.) School of Pergamus or Rhodes? 3d century B. C. *Athenæum*.
 34. CARYATID. (From the British Museum.) Portico of the Caryatides. Athens, 406 B. C. Sumner bequest.
 35. CAST OF THE PORTICO OF THE CARYATIDES. Athens. 406 B. C. Presented by Mr. George B. Dorr.
 36. POTIDÆAN INSCRIPTION. (From the British Museum.)

— Epitaph on Athenians who fell before Potidæa, B. C.
422. Sumner bequest.

37. ELGIN BRONZE TABLET. (From the British Museum)
5th century B. C. Sumner bequest.
38. AMAZON. (From Dresden.)
39. ROUND ALTAR. (From Dresden.)

THIRD GREEK ROOM.

CASTS.

1. MASK OF A SATYR. (From Dresden.) Found at Pompeii.
2. THE POURTALES APOLLO. (From the British Museum.) 3d century B. C. Sumner bequest.
3. LAOCOÖN. (From the Vatican.) School of Rhodes. Sculptors, Agasander, Athenodorus, and Polydorus. 3d century B. C. *Athenæum*.
4. ANTINOUS. Bust of a colossal statue. (From the Lateran Museum.) Græco-Roman school. Reign of Hadrian, A. D. 117-138. *Athenæum*.
5. SOPHOCLES. (From the Lateran Museum.) School of Lysippus? 4th century B. C. Sumner bequest.
6. MAUSOLUS (From the British Museum.) This statue stood on the top of the Mausoleum at Halicarnassus.
7. DEMOSTHENES. (From the Vatican.) Probably a copy of a bronze original by Polyeuctus. 4th century B. C. Sumner bequest.
8. COLOSSAL HEAD OF THE STATUE OF CASTOR on the Quirinal at Rome. 4th century B. C. *Athenæum*.
9. THE BARBERINI FAUN. (From Munich) School of Lysippus. 4th century B. C. *Athenæum*.
10. APOTHEOSIS OF HOMER. (From the British Museum.) Sculptor, Archelaus of Priene. Time of Tiberius, A. D. 14-37.
11. HEAD OF APOLLO. (British Museum.)
12. TRIUMPH OF BACCHUS. (From the Villa Albani.) Sumner bequest.

13. THE VOW OF BERENICE. (From the Villa Albani.)
Sumner bequest.
14. BOY TAKING A THORN FROM HIS FOOT. (Capitoline
Museum.) 4th century B. C.
15. APOXYOMENOS. Athlete. (From the Vatican.) Ly-
sippus. 4th century B. C. *Athenæum*.
16. BUST OF A COLOSSAL MINERVA at the Vatican.
17. ÆSCULAPIUS. (From the British Museum.) (5th cen-
tury B. C. ?) Sumner bequest.
18. DISCOBULUS IN REPOSE. (From the Vatican.) Copy
of an original statue by Naucydes. Fl. 420-416 B. C.
Sumner bequest.
19. DISCOBULUS. (From the Vatican.) Copy of an original
statue by Myron. 5th century B. C. *Athenæum*.
20. MENANDER. (From the Vatican.) School of Lysippus.
4th century B. C. *Athenæum*.
21. JUNO. (From the Villa Ludovisi.) Polycletus? 420
B. C.
22. INOPUS. (From Florence.) 5th century B. C. Pre-
sented by Mr. Stephen H. Perkins.
23. SILENUS AND THE INFANT BACCHUS. (From the Vat-
ican.) Praxitelean type. *Athenæum*.
24. CROUCHING VENUS. (Vatican.) 4th century B. C.
25. THE RONDANINI MEDUSA. (Munich.) 4th century B. C.
26. THE DYING GLADIATOR or GAUL. (Capitoline Mu-
seum.) School of Pergamus. 3d century B. C. *Athe-
næum*.

ROMAN AND RENAISSANCE ROOM.

AROUND THE TOP OF THE WALL.

MARRIAGE OF NEPTUNE AND AMPHITRITE. (From Munich.) School of Scopas? 4th century B. C. Sumner bequest. Placed as a frieze on the wall over the door of entrance.

FRIEZE OF THE TEMPLE OF APOLLO EPICURIUS, at Bassæ, near Phigalia, in Arcadia. 24 slabs. (From the British Museum.) Victory of Theseus over the Amazons. Attributed to Alcamenes, 430 B. C. Sumner bequest. Placed as a frieze round the south and west sides of the room.

1. GREEK VASE. (From the Louvre.) By Sosibius, of Athens. 5th century B. C. Sumner bequest.
2. GREEK VASE. Sumner bequest.
3. THE ETRUSCAN ORATOR. (From the Uffizi.) Tuscan style; flourished between 2d and 3d century B. C. Sumner bequest.
4. BAS-RELIEF. BACCHIC PROCESSION. Three Bacchanalian figures and a panther. Found near Rome in 1776. (From the British Museum.)
- 5-26. 22 BUSTS of Roman Emperors. Cast from the originals at Rome and Naples. Presented by Dr. Jacob Bigelow.
27. JULIA, DAUGHTER OF AUGUSTUS. (From the Louvre.) Roman. 1st century of the Christian era? Sumner bequest.
28. AGRIPPINA THE YOUNGER. (From Naples.) Roman. Time of Nero, A. D. 54-68. Sumner bequest.

29. **FOUR-SIDED ALTAR**, or Pedestal of a Candelabrum. (From Dresden.) Sumner bequest.
30. **GREEK VASE**, called "the Bacchanalian." (From the British Museum.) Sumner bequest.
31. **GREEK VASE**. (From the Campo Santo at Pisa.) The Mysteries of Bacchus. Sumner bequest.
32. **THE DANCING FAUN**. Bronze found at the House of the Faun at Pompeii. (From Naples Museum.)
33. **HERCULES**. (From a bronze in the British Museum.)
34. **GREEK VASE**. (From the Villa Albani.) Sumner bequest.
35. **GREEK VASE**. (From Naples.) Sumner bequest.
50. **THE MARRIAGE OF THE VIRGIN**. From the tabernacle at Or San Michele. Andrea Orcagna. 14th century. Presented by C. C. Perkins.
51. **THE ANNUNCIATION**, from the Tabernacle at Or San Michele. Andrea Orcagna. 14th century. Presented by C. C. Perkins.
52. **TRIAL PLATE**, made in competition with Brunelleschi. The Sacrifice of Isaac. Lorenzo Ghiberti. 15th century. Presented by C. C. Perkins.
53. **BAS-RELIEF**. Luca della Robbia. From a door in the Cathedral at Florence.
54. **SINGING BOYS**. Bas-relief made for an organ balustrade in the Duomo at Florence. Luca della Robbia. 15th century. Presented by C. C. Perkins.
55. **MERCURY**. (From the Uffizi.) John of Bologna, born at Douai in Flanders, 1524, died 1628.
56. **BAS-RELIEF**. From the frieze of a tomb in the church of Santo Trinita at Florence. Giuliano da Sangallo. 15th century. Presented by C. C. Perkins.
57. **BAS-RELIEF**. Representing the miraculous restoration of a child to life. From the Casa di San Zenobio in the Duomo at Florence. (3 pieces.) Lorenzo Ghiberti. 15th century. Presented by C. C. Perkins.
58. **PERSEUS AND ANDROMEDA**. From the pedestal of the statue of Perseus at Florence. Benvenuto Cellini. 16th century. Presented by C. C. Perkins.
59. **HEAD OF DAVID**. (From the Bargello, Florence.) Michelangelo. Date 1504. Presented by J. B. Gould.

60. DAY AND NIGHT. (From the tomb of Giuliano de' Medici, at San Lorepzo.) Michelangelo. Date 1525-9. Athenæum.
61. CHRIST IN THE SEPULCHRE SUPPORTED BY ANGELS. (From the South Kensington Museum.) Donatello; born 1383; died 1466.
- 62-73. TWELVE ANGELS. (From the high altar of the church of St. Anthony at Padua.) Donatello. 1440. Sumner bequest.
74. ST. GEORGE AND THE DRAGON. From the pedestal of the statue of St. George at San Michele, Florence. Donatello. 15th century. Presented by C. C. Perkins.
75. BAS-RELIEF, from a pulpit at Prato. Donatello. 15th century. Presented by C. C. Perkins.
76. ST. CECILIA. (S. Kensington.) Donatello.
77. SAVONAROLA. (Kensington.) Florentine work, 15th century.
78. HOLY FAMILY. (From the Royal Academy.) Sculptor, Michelangelo. Date 1504? Sumner bequest.
79. CUPID. (From the South Kensington Museum.) Sculptor, Michelangelo. Date 1497? Sumner bequest.
80. MADONNA AND CHILD. (From Florence.) Mino da Fiesole; born 1431; died 1485.
81. MADONNA AND CHILD. Mino da Fiesole. 15th century. Presented by C. C. Perkins.

